THE METROPOLITAN MUSEUM OF ART
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EUROPEAN PAINTINGS

ITALIAN, FLEMISH, AND GERMAN PRIMITIVES
DUTCH XVII CENTURY GENRE PICTURES, THE
FINE *Madonna and St. Anne* BY EL GRECO
XVIII AND XIX CENTURY FRENCH PAINTINGS
PROCEEDING TO RENOIR AND GAUGUIN

FOREWORD BY
FRANK JEWETT MATHER, JR.
PROFESSOR OF ART AND ARCHAEOLOGY
AT PRINCETON UNIVERSITY

SOLD BY ORDER OF
THE TRUSTEES OF
The Roerich Museum
NEW YORK CITY

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC.
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AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, Inc.
30 EAST 57TH STREET
NEW YORK CITY

TELEPHONE PLAZA 1270 CATALOGUES ON REQUEST

Foreword

INSPIRED by the aesthetic principles and artistic activity of Nicholas Roerich, the genius of international fame, the Roerich Museum, located at 310 Riverside Drive, New York City, together with its affiliated institutions, has launched upon a great cultural program which embraces all the arts and related sciences.

Among its many activities the Roerich Museum started to build up a gallery of old masters. Greater expansion of its educational plans has influenced the Museum to dispose of part of its collection for an Educational Fund. This puts at the disposal of museums, private collectors, and dealers a remarkable collection of nearly two hundred items. These pictures were bought by connoisseurs and artists for the pleasure and study of professional students of art, and this origin is reflected in an unusually high quality, which extends even to the relatively unimportant numbers. For example, I feel that only an artist would have selected that oddly enchanting triptych in which the naïve yet expressive forms are invested with an extraordinary refinement of color.

It is my pleasant task merely to signalize a few of the more important pictures, while I shall feel at liberty also to notice a few others which, while technically less important, seem to me delightful. The first place is clearly due to Greco's *Madonna and St. Anne,* a picture which reveals him at the height of his power and also in his most reasonable mood,—a rare combination in a none too reasonable genius. It is plainly either his excerpt from or his study for the famous picture in the Prado. Of equal importance and of far greater rarity is the *Madonna and Child* by Simone Martini, by all means the most important Sienese picture that has come in the American auction market. The Madonna is the sister of the lovely Virgin Mary of the Palazzo Venezia and must be dated about the same time, before 1320, at the moment of Simone's artistic coming of age.

Again well worthy of notice is the big ikon representing a very familiar type, the *Madonna with the Frightened Child,* but a genuine Balkan piece of early date and of monumental severity of technique. The two panels of paired saints by Lorenzo Veneziano are chiefly notable for their decorative splendor. They have the minor merit of being by one of the rarest Italian masters and the pioneer of Gothic painting in Venice. The tenderness of the Sienese School towards the end of the XIV century is charmingly exemplified in a *Saint Catherine* by Bartolo di Fredi. There is a fine echo of the great Giambeltino's austere vein in the signed panel by Palmezzano representing St. Jerome and St. Francis in a craggy wilderness. The High Renaissance picture which strikes me as most important is Sodoma's *Christ at the Column,* though the Venetian portrait group, called *Venus and Cupid* and ascribed to Paolo Veronese, is most sumptuously

painted and in the finest technical tradition of the full-blown Venetian School.

But the northern paintings of a primitive or transitional sort constitute the most coherent and impressive group. Here everything yields in merely archaeological significance to the fine early copy of Roger van der Weyden's *Descent from the Cross.* It is a creation which exists only in copies that have been partially listed by Dr. Friedlander. And, in default of an original which is never likely to turn up, this expressive souvenir of the great Master of Tournai is peculiarly desirable for a Museum. Unquestionably the rarest of the Northern series is the little *Ecce Homo* by that Delft "Master of the Virgin among Virgins" in whom Dr. Friedlander recognizes the master of Jerome Bosch. Nothing more demurely yet seriously grotesque, more complete in color and characterization, or more perfect in condition can be imagined. A good second in interest is the admirable *Agony in the Garden* by the pioneer landscapist of Antwerp, Joachim Patinir. One would like to know who contributed the uncommonly strong and expressive figures. It is the only fine Patinir I have ever seen in the New York auction market. Though the *Epiphany* is modestly and correctly offered as a school piece of Gerard David, it has much of the gravity and sweetness of its prototype in the Brussels Gallery. Singularly attractive to me is the *Madonna with Two Female Saints* which, retaining much of the idealistic tradition of Memling, shows in the facial types that sophisticated and mannered grace which at Antwerp followed the reign of Matsys. Conceptually of the decadence, it has the qualities of its defects in a most fastidious workmanship.

Those Flemish and Dutch painters who surrendered to the spell of Italy have often not received the favor they merit, yet the museums at least must reckon with them; and they will, when at their best, make their way eventually with discriminating collectors. We have them at their best in Jan Matsys' highly mannered, yet to me, fascinating *Bathsheba,* in Scorel's *Isaac and Jacob,* and in the strangely noble *Pietà* by Aertsen in which the assimilation of Dutch and Italian elements is singularly successful.

The Early German group is small but it includes one tremendous picture in Altdorfer's *Crucifixion.* It is a purely mystical conception, the evening hour evoking the vision of the most moving of all evenings. Here the often latent romanticism of this German primitive finds unhampered expression. There are various attractive minor examples. I can mention only the very early and vigorous panel of a Martyrdom [I think the martyr is Thomas à Becket] which seems to me one of the very first expressions of the rare Danube school. The developed Flemish style is scantily represented, but there are rare items, true collector's pieces, in oil sketches of Rubens and Van Dyck.

The seventeenth century school of Holland offers many desirable items. I pick almost at random a Pieter Codde which has almost the authority

of a Terborch, a brilliant conversation piece by Dirck Hals from the Stroganoff Collection, a very luminous and grandly composed harbor scene by Jan van Goyen, a radiant little Nicholas Berchem, and a sterling David Teniers picture, chiefly of landscape interest. By all means the most curious picture in this group is *The Nuptial Prayer* by Jan Steen, in which the habitual wag shows himself a sentimental pietist. He was after all a devout Roman Catholic among Calvinists, and we have in this famous and much commented picture a very instructive document of the artist's mentality.

Considerations of space and a lesser familiarity with the periods prevent me from continuing this survey into the eighteenth and nineteenth centuries. Here too, the well-informed amateur will find much to his purpose.

FRANK JEWETT MATHER, JR.

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FIRST SESSION

Thursday, March 27, 1930 at 8:15 p.m.

Catalogue Numbers 1 to 86 Inclusive

SEBASTIAN VRANCX

FLEMISH: 1573-1647

1. *LANDSCAPE WITH FIGURES*

A peasant driving a flock of cattle up a lane away from the observer, past a shrine companioned by gibbets; behind the herd is the mounted figure of a knight (possibly Don Quixote) and in the distance a windmill.

Collection of Alexander Arensberg, Esq., London

70-

Panel: Height, 10½ inches; length, 15 inches

L. VAN UDEN AND DAVID TENIERS THE YOUNGER

FLEMISH: XVII-XVIII CENTURY

2. *LANDSCAPE WITH FIGURES*

70-

Rolling green country seen from a height in the right foreground, crowned with cottages and trees; by the roadside near the spectator are three colorful figures of boors in eager conversation.

Signed at lower right, UDEN

Cradled panel: Height, 9 inches; length, 11½ inches

Collection of Alexander Arensberg, Esq., London

ANTON MAUVE

DUTCH: 1838-1888

60- 3. *IN THE ORCHARD*

A Dutch peasant woman with a basket, and her little boy, are crawling about on the grass, collecting windfalls beneath a fruit tree.

Signed at lower right, A. MAUVE, *f.*

Collection of Princess Tenisheff, Paris

Water-color: Height, 9 inches; width, 7 inches

[Number 4]

HENDRIK GOLTZIUS

Dutch: 1558-1616

4. *NEPTUNE AND TRITONS*

The deity is depicted nude, driving a sea chariot drawn by two prancing horses. At either side are Tritons winding horns.

Oval panel: Height, 7 inches; length, 9 inches

110- Collection of Alexander Arensberg, Esq., London

[See illustration]

PAUL GAUGUIN

French: 1848-1903

5. *TWO WOODCUTS PRINTED IN COLORS*

110- Tahitian figure subjects, one inscribed *te Alua*, the other *Manao tupapau*. Both signed at lower left with the initials, P. Go.

Heights, 9¼ inches; lengths, 15 inches

Collection of G. Dru, Paris

PAUL GAUGUIN

French: 1848-1903

6. *TWO WOODCUTS PRINTED IN COLORS*

Tahitian scenes, one inscribed *Mahna no Varua Ind.*, the other, *Auti te pape.* Both signed at lower left with the initials, P. Go.

Heights, 9¾ inches; lengths, 15½ inches

110- Collection of G. Dru, Paris

PAUL GAUGUIN

French: 1848-1903

7. *TWO WOODCUTS PRINTED IN COLORS*

Tahitian figure subjects, one inscribed *Te po,* the other, *l'Universe est crée.* Both signed with the initials, P. Go.

180-

Heights, 9½ inches; lengths, 15½ inches

Collection of G. Dru, Paris

PAUL GAUGUIN

French: 1848-1903

8. *TWO WOODCUTS PRINTED IN COLORS*

Tahitian figure subjects, one inscribed *Te Faruru,* the other, *Navenave fenua.* Both signed with the initials, P. Go.

340-

Heights, 15 and 16 inches; widths, 9 and 9¾ inches

Collection of G. Dru, Paris

FELICIEN ROPS

Belgian: 1833-1898

9. *THE LOVERS*

Expanse of flat arable lands, in the foreground of which a young peasant lad embraces his sweetheart, who stands barefooted before a harrow.

200-

Signed at lower right, Felicien Rops

Pastel: Height, 12½ inches; width, 9¼ inches

Collection of Princess Tenisheff, Paris

[Number 10]

ABRAHAM STORCK

Dutch: *c.* 1635-*c.* 1705

10. *MARINE*

Expanse of placid water, a British battleship with partly furled sails at left; at right are Dutch sailing ships, before a background of cloudy blue sky.

Panel: Height, 6 *inches; length,* 7½ *inches*

Collection of Prince Alexander of Georgia, St. Petersburg

250-

[See illustration]

ABRAHAM MIGNON

German: 1640-1679

11. *PAIR STILL LIFE PAINTINGS*

(A) A jardinière arranged with naturalistic garden flowers, a bird perched at right. (B) Flowers and fruit arranged upon a console, a butterfly hovering at right.

540-

Both signed at lower left, A. Mignon, and dated 1660

Water-colors: Heights, 15 *inches; widths,* 12 *inches*

Collection of Count Kusheleff-Besborodko, St. Petersburg

GOTTFRIED SCHALCKEN

DUTCH: 1643-1706

12. *THE NATIVITY*

A wooded landscape lighted by the crescent moon; at the right peasants warming themselves by a fire, at the left a group of shepherds gathering in awe about the Virgin and the newly born Child in the flickering light of a torch, within a thatched hut.

70 -

Collection of Alexander Arensberg, Esq., London

On Copper: Height, 11 *inches; length,* 13½ *inches*

CORNELIUS VAN POELENBURG

DUTCH: *c.* 1586-1667

13. *LANDSCAPE WITH NYMPHS*

Rolling wooded country with distant hills, and at the left a Roman ruin covered with green undergrowth; in the left foreground, the scantily draped figures of two nymphs in green and vermilion cloaks, and a nude putto.

100 -

Panel: Height, 11 *inches; width,* 9½ *inches*

From Thomas McLean, London

Collection of Alexander Arensberg, Esq., London

[Number 14]

DAVID TENIERS THE YOUNGER

Flemish: 1610-1696

14. *SOWING*

The corner of a newly ploughed field with an old bearded man in blue cap and red smock sowing grain. Slightly beyond is a stretch of water, in which a cow is wading, and high upon the far bank is a castellated *château*.

Signed at lower right, D. T., *f*.

Cradled panel: Height, 9¾ *inches; length,* 13½ *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 15]

JOOS DE MOMPER

Flemish: 1564-1635

15. *HUNTING SCENE*

130 – A richly wooded scene with the figure of Adonis in rose-pink garment, seated in the left foreground, with a bow and a quiver of arrows beside him. At right, upon the pathway, is a group of peasant figures.

Panel: Height, 17 *inches; length,* 18¼ *inches*

[See illustration]

EARLY GERMAN SCHOOL

16. *MAN OF SORROWS*

Before a checkered gold background is the bearded head of Our Lord, crowned with thorns, and encircled by an inscribed aureole.

Panel: Height, 18 *inches; width,* 12½ *inches*

70 - Collection of Peter Muller, Cologne

ALESSANDRO MAGNASCO

ITALIAN: 1681-1747

17. *THE SLEEPING SHEPHERD*

70 - At lower right the figure of a shepherd boy in white, sprawled asleep upon a rock with his two dogs beside a streamlet, under the branches of a tree which is leaning athwart the picture.

Panel: Height, 13½ *inches; width,* 11 *inches*

Collection of Alexander Arensberg, Esq., London

SIR ANTHONY VAN DYCK [SCHOOL OF]

FLEMISH: EARLY XVII CENTURY

18. *PORTRAIT OF A NOBLEMAN ON HORSEBACK*

Figure of a noble with curly brown hair and wearing golden armor astride a brown horse upon a terrace, facing the observer.

130 -

Panel: Height, 22¼ *inches; width,* 16½ *inches*

Collection of Alexander Arensberg, Esq., London

[Number 19]

JAN VAN KESSEL

Flemish: 1626-1679

19. *VENUS IN THE FORGE OF VULCAN*

A ruined arcade embowered in trees, with a mountain landscape at the right; the foreground is littered with a mass of armor, helmets, guns, and *armes blanches*. Leaning against a table at the left, loaded with treasures of gold and silver, is the nude figure of Venus, loosely wrapped in a greenish cloak and attended by Cupid, admiring a round shield held up for her inspection by Vulcan, who is draped in a scarlet mantle.

Height, 17 inches; length, 23 inches

Collection of Alexander Arensberg, Esq., London

[See illustration]

JAN ASSELYN

DUTCH: *c.* 1610-1660

20. *ROMANTIC LANDSCAPE*

A herdsman is driving a cow over the rocky shore of a river, past the wild forms of half-dead trees in the foreground; behind him rises a precipitous wooded cliff surmounted by ruins.

Signed at lower left with monogram, J. A.

115-

Height, 22 *inches; width,* 17½ *inches*

Collection of Francis Palmer, Esq., London

THOMAS HEEREMANS

DUTCH: XVII CENTURY

21. *FISHERFOLK AT SCHEVENINGEN*

A crowd of fishermen and women on foot and with carts line the shore of a little bay, awaiting the incoming fishing fleet. Behind a series of round hummocks in the foreground are seen the roofs and spires of the village.

100-

Signed at lower right, T. HMANS, and dated 1676

Panel: Height, 11½ *inches; length,* 14 *inches*

Collection of Peter Muller, Cologne

GUSTAVE COURBET

FRENCH: 1819-1877

22. *DEER IN WINTER LANDSCAPE*

Impression of a forest clearing with background of ochreous brown foliage, blanketed in heavy snow, with one denuded tree in the right foreground. Lying near the patch of blue water at left, is a hind.

Signed at lower left, G. COURBET

450-

Height, 15¼ *inches; length,* 18 *inches*

The above painting is authenticated in a MS. signed by Charles J. Garibaldi of Marseilles and dated Paris, June 10, 1929, which will be given to the purchaser.

Collection of L. S. Krol, Geneva

[See illustration]

[Number 22]

JAN STEEN [School of]

Dutch: XVII Century

23. *THE MONEY CHANGERS*

Interior lighted by a casement at the left; at a table covered with gold and documents are seated an old man in a fur-edged cloak and red hat and a hooded monk holding up a jewel.

130 -

Height, 18½ *inches; width,* 14 *inches*

Collection of Peter Muller, Cologne

JOSE RIBERA [Attributed to]

Spanish: 1588-*c.* 1652

130 - 24. *ECSTASY*

Figure of a saint in black ascending to Heaven through the clouds accompanied by cherubs and two angels, his countenance illuminated by the Holy Ghost.

Panel: Height, 16½ *inches; width,* 12 *inches*

SPANISH SCHOOL

XVII Century

25. *VIRGIN OF THE CRESCENT*

60 -

The Virgin in dark red robes and blue cloak, surrounded by angels and cherubs amid the clouds, stands upon a crescent on a globe upheld by three cherubs; below is a landscape with castle buildings.

Panel: Height, 19¼ *inches; width,* 14 *inches*

[Number 26]

NICOLAS BERCHEM

Dutch: 1620-1683

26. *ANNUNCIATION TO THE SHEPHERDS*

Under a cloudy blue sky with the full moon at left, a burst of heavenly light at right illumines the figure of an angel appearing to the shepherds kneeling in awe by a cottage. In the rocky foreground is a group of goats and cattle.

140 –

Panel: Height, 17¼ *inches; width,* 14¼ *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 27]

PETER PAUL RUBENS

Flemish: 1577-1640

27. *SKETCH FOR "THE BATTLE OF AMAZONS" IN THE MUNICH PINAKOTHEK*

675-

Executed in sepia are mounted and dismounted soldiers in a hand-to-hand conflict, vigorously drawn.

Panel: Height, 11½ *inches; width,* 11½ *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

ISAAK (JOHANNES) VOGELSANG

DUTCH: XVII CENTURY

28. *A GAME OF TRIC-TRAC*

Interior of an inn with figures of ladies and gallants in seventeenth century costumes grouped about a game of backgammon on a rude table; at the right the housewife with her kitchen utensils.

Signed at lower right, VOGELSANG

Panel: Height, 16 *inches; length,* 22 *inches*

190-

Collection of Alexander Arensberg, Esq., London

THOMAS HEEREMANS

DUTCH: XVII CENTURY

29. *WINTER SCENE*

Upon a lake in front of the snow-covered roofs and turrets of a city are multitudes of citizens skating and sledging upon the ice.

110-

Signed illegibly in the foreground

Height, 22 *inches; width,* 18¾ *inches*

Collection of Peter Muller, Cologne

J. VAN CROOS

DUTCH: XVII CENTURY

30. *SUMMER LANDSCAPE*

A group of four peasants are at work and gossiping in a lane beside a blasted oak tree; further off is visible the spire of a church behind a curtain of trees, and at the left the wide vista of flat open country.

325-

Panel: Height, 19½ *inches; length,* 25 *inches*

Collection of M. van Druten, London

PIETER BRUEGHEL THE YOUNGER AND HENDRIK AVERCAMP

FLEMISH: XVI-XVII CENTURY

31. *WINTER SCENE: HOLLAND*

A frozen byway curves from the distance into the left foreground, bordered on either side by tall peak-roofed and gabled dwellings. Animating the scene are a number of youthful figures skating and playing games. Beyond is a vague view of lowlying country, and sections of two rainbows are seen in the sky at night.

475—

Cradled panel: Height, 15¼ inches; length, 22 inches

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 31]

MARIE ELIZABETH LOUISE VIGEE LE BRUN

FRENCH: 1755-1842

32. *SELF-PORTRAIT WITH DAUGHTER*

Classical composition depicting the artist seated upon a rock by a pool, a fishing rod under one arm, one end of which is held by her little daughter, who stands behind her. Delicate landscape background.

160 - Signed at lower left, MARIE LEBRUN

Pencil drawing: Height, 17 *inches; width,* 12¾ *inches*

HERMAN SWANEVELT (ERENUT)

DUTCH: *c.* 1600-1655

33. *RURAL SCENE*

A chapel stands beside a towering oak tree on the rocky bank of a rushing river; in the left foreground are peasants, and in the middle distance the figure of an old man crossing the plank bridge.

150 -

Signed at lower left, H. SWANEFELT, *f.*

Circular panel: Diameter, 19 *inches*

Collection of Peter Muller, Cologne

PIERRE PUVIS DE CHAVANNES

FRENCH: 1824-1898

34. *A GONDOLIER*

Head and shoulders in profile to the right of a swarthy moustached Italian wearing a shapeless brown hat, his shoulders wrapped in a blue shawl; his back is turned toward the observer.

300 -

Signed at lower left, P. PUVIS DE CHAVANNES, VENISE

Height, 17 *inches; width,* 13½ *inches*

Collection of L. S. Krol, Geneva

[Number 35]

PAUL GAUGUIN

French: 1848-1903

35. *RIVER LANDSCAPE: BRITTANY*

A reach of placid water flows across the middle distance, bordered upon either bank by rich grasslands. Close by the near shore is a small boat, and on the far bank is a view of distant dwellings under a tinted blue sky.

2000 – Signed at lower left, P. Gauguin, and dated '81

Height, 12¼ inches; length, 18½ inches

Collection of G. Dru, Paris

[See illustration]

[Number 36]

JOOST CORNELISZ DROOGSLOOT

Dutch: 1586-1666

36. *VILLAGE SCENE WITH SOLDIERS AND FUGITIVES*

125-

A broad road curves from the right distance into the foreground of a Dutch village. In the middle distance appears a burst of flame leaping from behind the church. Advancing along the road is a cavalcade of mounted and dismounted soldiers, driving before them a cart laden with booty, and having amid their ranks a herd of cattle.

Signed at lower left, Droogsloot

Panel: Height, 18½ *inches; length,* 24¼ *inches*

Collection of Peter Muller, Cologne

[See illustration]

[Number 37]

PAOLO ALBONI

Italian: 1670-1730

37. *THE MAJESTY OF WINTER*

600 –

Mountain landscape, with wild crags in the foreground overgrown with trees and enclosing a boiling river; hill and rock are covered with snow. Two travelers are crossing the rustic bridge over the gorge, and at the left is seen a woman mounted on a mule and attended by two peasants.

Height, 25 *inches; length,* 29¾ *inches*

Collection of Peter Muller, Cologne

[See illustration]

[NUMBER 38]

FRANS FRANCKEN

FLEMISH: 1540-1610

38. *ADORATION OF THE SHEPHERDS*

At left of the composition, under a stable structure, the Infant Christ lies upon a white drapery, cradled in the manger. Bending towards Him is the Virgin Mother, and around are the adoring shepherds. At right from the distant blue country, other shepherds are seen advancing, and above are rejoicing cherubim.

200-

Copper: Height, 15¼ *inches; length,* 19¾ *inches*

Collection of M. Van Druten, London

[See illustration]

[Number 39]

PIETER WOUVERMAN

Dutch: 1623-1682

39. *LANDSCAPE WITH RUINS AND FIGURES*

Undulating country with a ruined structure at right dominating the composition, overgrown with creepers. Seated in the foreground at the edge of a waterway spanned by a stone bridge, is a group of figures, some bathing, others half dressed, preparing to bathe.

125—

Signed at lower left with the monogram, PW

Cradled panel: Height, 17 inches; length, 20¾ inches

Collection of Alexander Arensberg, Esq., London

[See illustration]

PIETER BRUEGHEL

DUTCH: 1564-1638

40. *PREPARING FOR THE FEAST*

Autumn view of a Dutch village, with a group of peasants at left preparing the carcass of a sheep, while others before them slaughter a pig. At right other villagers are preparing the wine for the feast, and chopping wood for the roasting fire.

Signed at lower left, BRUEGHEL, and dated 1621

550-

Panel: Height, 16½ inches; length, 22 inches

Collection of S. Newberger, New York

[See illustration]

LUCAS VAN UDEN

FLEMISH: XVII CENTURY

41. *SUMMER LANDSCAPE*

A broad expanse of open country dotted with trees. A winding river flowing into the left foreground washes the foot of a wooded cliff; in the right foreground are a group of peasants with their children beside a grassy mound.

50-

Signed at lower right, LUCAS V VDEN

Height, 23½ inches; length, 33 inches

Collection of R. Sabelsky, St. Petersburg

[Number 40]

[NUMBER 42]

JOOS VAN CRAESBEECK

FLEMISH: 1606-1654

42. *BOORS CAROUSING*

The shaded interior of a peak-roofed cottage with a trestle running almost the length of the room, around which boors are grouped, feasting and merrymaking, one at right playing a fiddle, another in scarlet shirt at left resting his head upon his hand.

Panel: Height, 16½ *inches; length,* 25 *inches*

[See illustration]

[NUMBER 43]

CORNELIS MAHU

FLEMISH: 1613-1689

43. *TAVERN FESTIVAL*

The interior of a peak-roofed tavern crowded with festive boors drinking, dancing and carousing. At right, a youth swings himself upon a rope suspended from the rafters.

300 -

Signed at left, Co. MAHU, and dated 1645

Panel: Height, 23 inches; length, 32¾ inches

[See illustration]

[Number 44]

VINCENZO FOPPA

Italian: 1425-1515

44. *MADONNA AND CHILD WITH ANGELS*

Before a draped crimson canopy, with figure of an angel in white at either side, stands the Virgin in red gown and dark green hooded robe, seen at three-quarter length and holding upon her left arm the Child, who offers a benediction.

175-

Panel: Height, 27¾ *inches; width,* 26 *inches*

Collection of Prince Giustiniani, Rome

[See illustration]

[NUMBER 45]

MARCO PALMEZZANO

ITALIAN: 1456-1543

45. *ST. JEROME IN THE DESERT*

Seated upon a boulder at right before the entrance to his cave, is the emaciated bearded saint, nude save for a covering across his knees, piously gazing at a crucifix. At his right hand are two open manuscripts, and behind him is a lion. Kneeling at left upon a path before precipitous cliffs are two monks, in attitudes of meditation and prayer.

325-

Signed at lower right with the cipher of the artist upon a shield.

Cradled panel: Height, 31 inches; length, 36 inches

A variant of the above picture by Palmezzano was in the Stroganoff Collection

Collection of C. Rapicavoli, Rome

[See illustration]

RHENISH SCHOOL

Early XVI Century

46. *THE ADORATION OF THE INFANT CHRIST*

The newly born Child lies upon a plinth, beside Him kneeling in adoration the Virgin in a black cloak, St. Joseph in scarlet mantle and an angel. Behind, amid ruined columns, are straying cattle and figures of peasants; in the right middle distance a wooded landscape and the village of Bethlehem.

3x5-

Cradled panel: Height, 27¼ *inches; width,* 20¾ *inches*

Collection of Peter Muller, Cologne

FLEMISH SCHOOL

Late XVI Century

47. *THE MOCKING OF CHRIST*

2x6-

The darkened interior of a prison, with the figure of Our Lord seated in the foreground, manacled, and draped from the waist in a green mantle. Approaching from behind is a helmeted soldier bearing the crown of thorns, and surrounding Him are His tormentors, one semi-draped figure kneeling and offering Him a palm.

Height, 27 *inches; width,* 19½ *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

JAN VAN SCOREL [Attributed to]

Dutch: 1475-1562

48. *FORGE OF VULCAN*

130-

Interior of the smithy, with the bearded Vulcan and four naked assistants hammering a red hot plate of steel; seated in the right foreground is the youthful Achilles, in leather jerkin and green tunic, urging on the workers.

Panel: Height, 24½ *inches; width,* 18 *inches*

Collection of Alexander Arensberg, Esq., London

[Number 47]

[NUMBER 49]

JAN MATSYS

FLEMISH: 1509-1575

49. *MAGDALENE*

2000-

The saint is depicted at bust-length, with finely modeled features, her head covered by a transparent white wimple, and surmounted by an elaborate jeweled headdress matching her brown and green jeweled bodice. In her right hand she holds an unguent jar. Dark background.

Cradled panel: Height, 11½ *inches; width,* 9 *inches*

[See illustration]

[Number 50]

BYZANTO-ITALIAN SCHOOL

XV Century

50. *ST. GEORGE AND THE DRAGON*

Figure of the saint in golden armor and scarlet cloak upon a rearing gray horse, spearing the dragon; in the right middle distance a tower with onlookers, before a gold background. Greek type.

Panel: Height, 37½ inches; width, 20½ inches

Collection of Alexander Arensberg, Esq., London

[See illustration]

SOUTH GERMAN SCHOOL

XV Century

51. *MARTYRDOM OF THE FAITHFUL*

A chapel, through an arch of which can be seen a painted triptych; in the left foreground a line of soldiers, at the right, a procession of humble men and women who are advancing to be slain at the hands of two executioners, in the act of decapitating a nun and a saintly bishop. Upon the ground lie headless bodies.

400 -

Cradled panel: Height, 35 *inches; width,* 25¾ *inches*

Collection of Geheimrat Schwartz, Berlin

[See illustration]

[Number 51]

[NUMBER 52]

FRANCISCUS FRANK

FLEMISH: XVI CENTURY

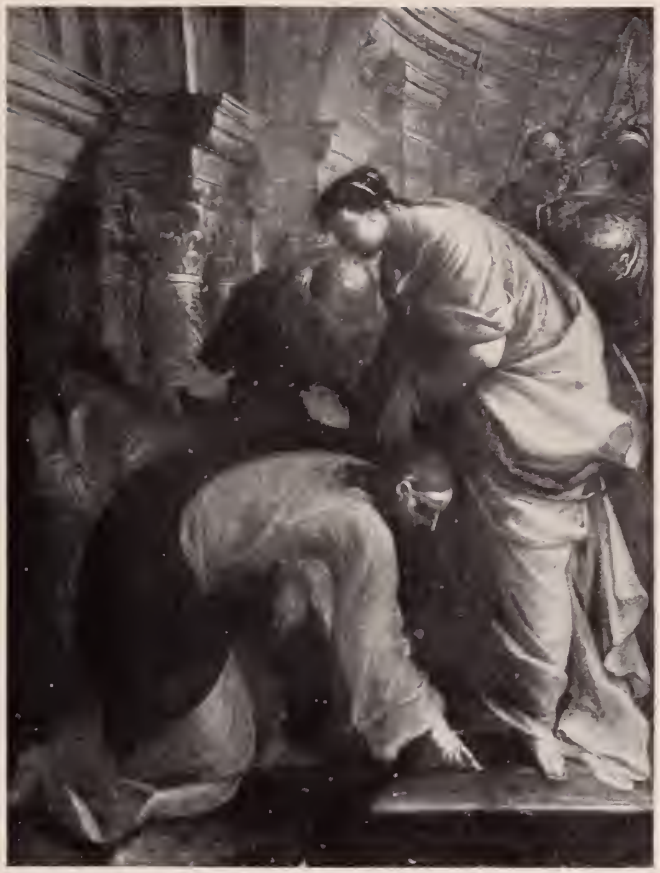
52. *ESTHER AND AHASUERUS*

Esther is seen seated at a banqueting table at the right hand of Ahasuerus, surrounded by courtiers and attendants in brilliantly colored costumes, in the courtyard of the palace. Above is a depiction of the summoning of Esther before the King, and at left in the distant landscape is a vague view of the hanging of Haman.

Cradled panel: Height, 22¼ *inches; length,* 31 *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]



[Number 53]

SEBASTIANO LUCIANI (Called Sebastiano del Piombo)

Venetian: 1485-1547

53. *LA FEMME ADULTERE*

At the shaded entrance to a classic domed structure, Our Lord in brilliant crimson and blue robes stoops upon one knee to write upon the ground with His right forefinger, at the feet of the manacled and bowed figure of the adulteress standing before Him draped in white garments. Slightly behind is a bearded Pharisee, and beyond are Roman soldiery. (John, 8:3-11.)

Height, 19½ *inches; width,* 15¼ *inches*

From the Château St. Elixe, France

[See illustration]

GERMAN SCHOOL

Late XV Century

54. *CHRIST IN THE GARDEN OF GETHSEMANE*

Our Lord in dark robes is kneeling to the right, praying, while the three disciples, John, James and Peter, in richly colored garments, are in deep slumber at left. In the sky at upper right appears an angel holding a chalice. Background of undulating wooded country. Each figure is aureoled in gold.

Panel: Height, 31¼ *inches; length,* 33 *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 54]

[Number 55]

SOUTH GERMAN SCHOOL

XV-XVI Century

55. *PRESENTATION IN THE TEMPLE*

Receding view of the interior of a vaulted arch temple, with the altar centring the foreground. At right is the high priest in crimson and yellow robes, holding in his arms the nude form of the Infant Christ. At left is the kneeling figure of the Virgin Mother in hooded crimson and greenish blue robes, and standing slightly behind her are Anna and St. Joseph.

Cradled panel: Height, 23¾ *inches; width,* 18 *inches*

[See illustration]

[Number 56]

BERNARDINO LUINI [School of]

Italian: XVI Century

56. *MADONNA AND CHILD*

Standing before a balustrading in a landscape setting, is the three-quarter-length figure of the Virgin Mother in hooded crimson and greenish blue robes, her youthful head with downcast eyes, inclined toward the nude figure of the Divine Infant, seated upon a crimson cushion, holding a flower in his left hand.

Panel: Height, 14 *inches; width,* 10¼ *inches*

Collection of Count Contini, Rome

[See illustration]

JAN VAN SCOREL

DUTCH: 1475-1562

57. *ISAAC AND JACOB*

Upon a couch at left reclines the bearded Isaac, partly draped by a white and blue coverlet; kneeling before him is his son Jacob, to receive his blessing, and at right stands the stalwart figure of Rebecca. Seen through the door behind her is the advancing figure of Esau bearing dead game upon his back.

300-

Inscribed upon a tablet above the couch: VOX QUIDEM JACOB

Panel: Height, 26¼ *inches; width,* 19¾ *inches*

Collection of Count Contini, Rome

DIRCK HALS

DUTCH: 1591-1656

58. *BETROTHAL FEAST*

In the walled garden of a *château* is a group of cavaliers and ladies in rich costumes with deep linen and lace collars. Seated in the foreground at right is the betrothed pair accepting the felicitations of their friends.

450-

Height, 26 *inches; width,* 22¼ *inches*

Collection of Comte Grégoire Stroganoff, Rome

From Sig. Sangiorgi, Rome

[See illustration]

[Number 58]

[Number 59]

PAOLO CALIARI [Called Paolo Veronese] [Attributed to]

Italian: 1528-1588

59. *THE TOILETTE OF BATHSHEBA*

600 -

Seated at left before two columns is Bathsheba in brown robe with white bodice, revealing one bare limb, an attendant standing behind her arranging her hair. At right is a page in crimson, walking from the spectator, and in the foreground is a small dog. At right is a classical building, through an aperture of which gazes the bearded figure of David.

Cradled panel: Height, 31 *inches; width,* 24 *inches*

[See illustration]

[Number 60]

THOMAS WYCK

Dutch: 1616-1677

60. *MERCHANTS TRAFFICKING*

A village street with a line of stucco houses, the foreground in the shadow of a huge arch. Under the arch, amid heaped-up bales, barrels, and packages of merchandise, are merchants, and youths examining merchandise and chaffering; the nearest, in turban, scarlet cloak, and green trousers, is seated on a bale computing his account.

Signed at lower right, T. Wyck

Height, 32¼ *inches; width,* 31½ *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

GIOVANNI ANTONIO BAZZI [Called Il Sodoma]

Italian: 1477-1549

61. *CHRIST AT THE COLUMN*

Half-length figure of Our Lord, nude save for a loin-cloth, bound with his arms behind him to a pillar. His bearded head, with eyes gazing upward, is crowned with thorns.

Cradled panel: Height, 25 *inches; width,* 19½ *inches*

Collection of Prince Giustiniani, Rome

[See illustration]

[Number 61]

VENETO-BYZANTINE SCHOOL

XIV-XV Century

62. *MADONNA AND CHILD WITH ANGELS*

Painted before a gold background is the ascetic half-length figure of the Virgin Mother in carefully delineated blue and purple robes. Upon her left arm she supports the fully draped Child Christ. Above, at either side, are angels bearing instruments of the Passion. Each figure is haloed.

300 -

Panel: Height, 36½ inches; width, 27 inches

Collection of Princess Tenisheff, Paris

[See illustration]

[Number 62]

SCHOOL OF ANTWERP

Circa 1510

63. *MADONNA AND CHILD*

Within a Renaissance arch the Madonna is enthroned, depicted at three-quarter-length, seated with downcast eyes and holding in her arms the semi-draped Divine Infant, Who is in the attitude of benediction. She wears a green and blue tunic, and deep wine-crimson mantle, her head silhouetted before a panel of Gothic embroidery. Before her is an open breviary. Seen through the apertures at either side of the throne are vistas of receding landscape.

1500 -

Panel: Height, 18½ *inches; width,* 14 *inches*

Collection of S. Newberger, New York

[See illustration]

[Number 63]

MASTER OF THE VIRGO INTER VIRGINES

NETHERLANDISH: XV CENTURY

64. *ECCE HOMO*

Advancing down a flight of green steps from the counsel chamber is the figure of Our Lord, semi-draped in a dark mantle, and crowned with thorns, accompanied by gaolers. At the foot of the steps is a group of scribes and Pharisees garbed in richly colored brocaded Gothic costumes, jeering and mocking. Through an arch at left other figures are discernible in the courtyard.

7600 –

Panel: Height, 20¾ *inches; width,* 14 *inches*

From the Convent of San Luca, Rome

[See illustration]

[Number 64]

ALBRECHT ALTDORFER

GERMAN: *c.* 1480-1538

65. *THE CRUCIFIXION*

Upon the summit of the Hill of Golgotha in the foreground, before a curtain of tangled branches, the figure of Our Lord is suspended from the Cross, his bearded drooping head encircled by a crown of thorns, his loins girded by a white windblown drapery. At right is a prospect of mountainous country traversed by a blue river, with castles on either bank.

Cradled panel: Height, 55½ *inches; width,* 36 *inches*

Collection of S. Newberger, New York

[See illustration]

[Number 65]

BARTOLO DI FREDI

SIENESE: *c.* 1330-1409

66. *ST. CATHERINE OF ALEXANDRIA*

Standing figure of the regal saint turned to the left, her head with golden hair, surmounted by a jeweled crown; she wears a brocaded blue tunic and draped rose ermine-lined mantle, and is portrayed with her attributes: palm, missal and spiked wheel. Gold background, with a half-length bearded saint in the tympanum.

Arched panel: Height, 44 *inches; width,* 14¾ *inches*

[See illustration]

[Number 66]

VENETIAN SCHOOL

XV Century

67. *ST. NICOLAS OF BARI*

Full-length erect figure of the bearded saint wearing a mitre and richly brocaded cope over his white tunic, secured by a morse. In his left hand he holds a missal upon which are the three bags of gold, and in his left hand is a crozier. He stands upon a crimson flooring before a gold background, the halo and border wrought in *bulino* work.

Arched cradled panel: Height, 38½ *inches; width,* 20½ *inches*

From Sig. Sangiorgi, Rome

[See illustration]

[Number 67]

BARTHOLOMEUS DE BRUYN THE ELDER

DUTCH: *c.* 1493-1555

68. *ADORATION OF THE INFANT CHRIST*

The newly born Child lies upon a pallet, on the broken floor of the ruined manger; in the distance is a blue mountain landscape and the village of Bethlehem. Angels hover above, children and shepherds approaching shyly at the right; at the left are the figures of St. Joseph, the donor, and in the foreground the fair-haired young Virgin in greenish-blue cloak, her hands clasped in prayer.

1600-

Panel: Height, 44 *inches; width,* 26½ *inches*

Note: The above painting is authenticated in a Ms. signed by Dr. Ludwig Baldass of Vienna, and dated January 26, 1923, which will be given to the purchaser. Dr. Baldass remarks on the graciousness of the figure of the angel and the influence of Joos Van Cleve shown in the landscape and the figures of the shepherds at the right; portions of the composition show a close analogy to that of the *Nativity* of the Essen altarpiece.

[See illustration]

[Number 68]

JACOB VAN OOSTSANEN CORNELISZ

(Called Jacob d'Amsterdam)

Dutch: *c.* 1477-After 1533

69. *ST. VERONICA*

Painted before a superb primitive landscape with castellated buildings at left and right, and wooded mountains beyond, is the half-length figure of the Virgin saint, her ethereal head inclined slightly to the right, gazing with downcast eyes to the Vera Icon, appearing upon her handkerchief. She is gorgeously robed in brocaded crimson and green, her head covered by a blue-black hood bordered with jewels and surmounted by an elaborate headdress. Above in the sky is suspended her aureole.

2600-

Panel: Height, 21¼ *inches; width,* 13¾ *inches*

Exposition des Orphelins d'Alsace-Lorraine, at the Louvre, Paris, 1885, Cat. No. 165

Collection of Jean Dollfus, Paris, 1912

[See illustration]

[Number 69]

AMBROGIUS BENSON

FLEMISH: *c.* 1490-1550

70. *THE HOLY FAMILY*

Seated upon a low brick wall in the foreground overgrown with green grasses, is the full-length figure of the Virgin Mother, in white wimple, dark green tunic and draped wine-crimson mantle. She holds upon her knee the Divine Child in a transparent white garment, to Whom she hands a bunch of grapes. At left is the bearded St. Joseph. Background of miniature-like, meticulously painted landscape, with depiction at right of harvesters reaping corn, and at left, of the flight into Egypt. Beyond is undulating country patterned with trees in varying green and blue verdure, under a cloudy sky.

2400-

Panel: Height, 24 *inches; width,* 19 *inches*

Collection of S. Newberger, New York

[See illustration]

[Number 70]

DAVID TENIERS THE YOUNGER

FLEMISH: 1610-1696

71. *A VILLAGE MERRYMAKING*

The courtyard of an inn, with high-roofed houses outside the stockade and dominated by two tall trees. Groups of boors, men and women, are gossiping, dancing, drinking, and eating with unrestrained mirth; two musicians standing on a platform supply the accompaniment.

Height, 31½ *inches; length,* 42¼ *inches*

Note: A variation of the above, with identical composition and the addition of a landscape vista at the left, is in the State Gallery of Dresden, under the title of *Die Kirmes im "Halbmond",* and is illustrated in Dr. H. Posse, *Meisterwerke der Staatlichen Gemäldegalerie in Dresden,* 1924, p. 176.

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 71]

[NUMBER 72]

PIETER AERTZEN

FLEMISH: XVI CENTURY

72. *PIETA*

In the foreground, on a white sheet, lies the nude figure of the dead Savior; Mary in white hood, black robes, and peacock-blue cloak, kneels before Him in sorrow, while above at left and right appear figures of angels bearing emblems of the Passion. In the distance a landscape; at the left a castle and the crucified figures of the thieves upon the hill of Golgotha, at the right men walking in the lane leading to the Tomb.

Cradled panel: Height, 57½ *inches; width,* 47¾ *inches*

Collection of S. Newberger, New York

[See illustration]

[Number 73]

PIETER BRUEGHEL II [Attributed to]

Flemish: 1564-1637

73. *MASSACRE OF THE INNOCENTS*

View of a town of red brick peak-roofed buildings, with snow-covered roofs; men-at-arms on foot and horseback are pursuing citizens into their homes and dragging forth and slaying the hapless infants, whose bodies are scattered in the snow.

Cradled panel: Height, 29½ *inches; length,* 42¼ *inches*

Collection of M. de Vahl, London

[See illustration]

HIERONYMUS BOSCH

DUTCH: 1450 (?)-1516

74. *ADORATION OF THE MAGI*

Seated at right beneath the peaked roof of a stable is the youthful Virgin Mother in brownish green voluminous robes, holding the nude Child seated upon a napkin on her lap. Before them are the kneeling figures of Caspar and Melchior, the Nubian monarch Balthazar standing behind, with their offerings. Upon the roof, and in the doorway are various other spectators. Background of primitive landscape animated with small figures.

600 –

Panel: Height, 42 *inches; width,* 29½ *inches*

Note: The above is identical in composition with the centre panel of the triptych by Bosch in the Gallery of the Prado in Madrid, with the Donors of the Brouckhorst and Bosschuyse families.

Collection of S. Newberger, New York

[See illustration]

[Number 74]

[Number 75]

JOACHIM PATINIR [School of]

Flemish: Early XVI Century

75. *EPISODES FROM THE LIFE OF ST. JOHN THE BAPTIST*

Two panels, the right wing depicting St. John baptizing the Savior, above whose head appears the Holy Ghost and beside whom stands an angel; at the left is depicted St. John preaching to the multitude. Backgrounds of wooded landscapes, with castles and precipitous cliffs by the water's edge.

350-

Twin panels: Height, 35½ *inches; width of each,* 10 *inches*

Collection of Count Contini, Rome

[See illustration]

[Number 76]

JAN VICTOORS

Dutch: 1620-1676

76. *OLD MAN BESTOWING ALMS*

Three-quarter-length standing figure of a bearded man in fur-trimmed crimson cap and brownish green garments, presenting a coin to a youth with his hat in his left hand, his right hand outstretched to receive the coin.

325-

Height, 49 inches; width, 39½ inches

Collection of Alexander Arensberg, Esq., London

[See illustration]

SPANISH SCHOOL

Early XVII Century

77. *THE MASS OF ST. HUGH*

A shaded interior with the figure of the Carthusian priest in embroidered white chasuble, before the altar, holding the Host aloft in his upraised hands, exhibiting the Divine Presence in human form. Behind him are two attendant Carthusian monks, and above at left, cherubim. At lower right appears a swan, the emblem of St. Hugh.

100-

Height, 44½ inches; width, 33½ inches

HIERONYMUS BOSCH

Dutch: 1450 (?)-1516

78. *TEMPTATION OF ST. ANTHONY*

A rocky desert scene with the figure of the aged saint robed in crimson seated by the mouth of a cave reading from his breviary. Around are numerous grotesque and daemonic figures, and at left three nude nymphs bathing in a pool of water. Above appear devils carrying off the figure of the saint.

150-

Height, 29¼ inches; length, 39½ inches

Collection of Alexander Arensberg, Esq., London

HENDRICH VAN MINDERHOUT

Dutch: 1632-1696

79. *A NAVAL ENGAGEMENT*

110-

In the foreground a confused mass of boats crowded with sailors and brigands firing at each other; men are fighting and drowning around them in the water, and behind appear the smoking keels of a flotilla, and a sinking galley at the left.

Height, 21 inches; length, 30 inches

Collection of Peter Muller, Cologne

[Number 80]

DUTCH SCHOOL

XVII Century

80. *LANDSCAPE WITH FIGURES*

Undulating wooded landscape with a shepherd and a shepherdess seated at left. At right, in a sunken pathway, a group of three figures and two donkeys proceed toward the distance.

160-

Cradled panel: Height, 22 *inches; length,* 30¼ *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

FLEMISH SCHOOL

81. *THE DESTRUCTION OF SODOM*

A group of five figures fleeing toward the right of the composition, from the burning city, seen in the background. In the pathway at left is the rigid figure of Lot's wife, turned to a pillar of salt.

Panel: Height, 19¾ *inches; length,* 32¾ *inches*

100-

Collection of Alexander Arensberg, Esq., London

PIETER VAN ROESTRATEN

DUTCH: 1630-1700

82. *NATURE MORTE*

Upon a table covered with a flowered cloth are heaped a flask, missals, open books of verse and music, and a porcelain cup, forming a decorative group.

Height, 25 *inches; length,* 29¾ *inches*

90-

PIETER DE PUTTER

DUTCH: *c.* 1600-1659

83. *STILL LIFE*

Painted before a dark background are dead game and a terra cotta platter on which are two fish.

Panel: Height, 17½ *inches; length,* 25½ *inches*

70-

Collection of Alexander Arensberg, Esq., London

HIERONYMUS BOSCH [SCHOOL OF]

DUTCH: 1450 (?)-1516

84. *CHRIST MOCKED*

The bowed figure of Our Lord is seated upon a stone step within a prison, draped from the waist in crimson and blue. At right a bearded gaoler in blue cap and yellow tunic thrusts a bamboo branch into His manacled hands. Behind are two other gaolers in mocking attitudes. Painted within a circle.

Panel: Height, 14 *inches; width,* 13½ *inches*

500-

Collection of R. Kauffman, Warsaw

[Number 85]

DIRK VALKENBURG

Dutch: 1675-1725

85. *LANDSCAPE WITH FIGURES*

Receding view of green country, with a half timbered peak-roofed inn at left, before which are several figures. In the foreground beneath massive trees is a well at which an old woman is drawing water, and at right upon the roadway is a covered wagon.

Cradled panel: Height, 14¼ inches; length, 20 inches

Collection of Alexander Arensberg, Esq., London

[See illustration]

FLEMISH SCHOOL

XVII Century

86. *VOTIVE PICTURE WITH FLOWERS*

Figure of the repentant Magdalene with crucifix and book, within an oval wreath surrounded by a garland of carnations, tulips, and other garden flowers.

On copper: Height, 14½ inches; width, 12½ inches

[END OF FIRST SESSION]

SECOND AND LAST SESSION

Friday, March 28, 1930 at 8:15 p.m.

Catalogue Numbers 87 to 172 Inclusive

DAVID TENIERS [Attributed to]

Flemish: XVII Century

87. *VERA ICON*

Depiction of two kneeling angels, one in scarlet, the other in yellow, supporting between them the handkerchief of St. Veronica, upon which is the image of Our Lord's Head, crowned with thorns.

Signed at lower right, D. Teniers

Copper: Height, 4¼ *inches; length,* 5¾ *inches*

Collection of R. Kauffman, Warsaw

GIOVANNI BATTISTA PIRANESI

Italian: 1720-1778

88. *PEN, INK AND SEPIA WASH DRAWING*

Interior of a prison corridor, painted within an oval.

Height, 10 *inches; width,* 8 *inches*

Collection of Princess Tenisheff, Paris

P. GONZAGA

Spanish: XVIII-XIX Century

89. *SET OF THREE SCENIC DRAWINGS FOR THE STAGE*

[a] View of a bastioned turreted castle. [b] Courtyard of a classical building. [c] Interior of a crypt. Executed in pen, ink and sepia.

Heights, 8¾ *inches; lengths,* 14½ *inches*

Collection Allegri, Paris

Vide Theatre Arts, October, 1922

JACQUES BELLANGE

FRENCH: XVII CENTURY

90. *PIETA*

At the foot of the Cross is the nude form of Our Lord upon a white drapery, half resting upon the lap of the Virgin Mother. At left is St. John, holding the limp hand, and by him is Mary Magdalene. Drawing for engraving.

100- Signed in the foreground, BELLANGE

Pencil and wash drawing: Height, 11¼ inches; length, 15 inches

Collection of Princess Tenisheff, Paris

JAN BRUEGHEL THE YOUNGER

FLEMISH: 1601-1678

91. *LANDSCAPE WITH FISHING BOATS*

Scene on a river, with wooded banks at left and right and sailing vessels and skiffs moored before the cottages on either shore.

60- Signed in the foreground, J. BRUEGHEL

Panel: Height, 5½ inches; length, 7 inches

DIRCK STOOP

DUTCH: *c.* 1610-1686

92. *THE OLD HORSE*

60 Figure of an old gray cart horse in *profil perdu* to the right, standing on a patch of wasteland, with an empty cart in the rear at the left.

Panel: Height, 10 inches; width, 8½ inches

JOHANN ROTTENHAMMER

GERMAN: 1564-1623

93. *THE HOLY FAMILY WITH THE INFANT ST. JOHN*

Seated figure of the Virgin in rose gown and green cloak, holding the nude Child; behind her appear St. Joseph and an angel, and at her left side the infant St. John.

On copper: Height, 6 inches; width, 5½ inches

Collection Alexeiev, St. Petersburg

J. VAN DER POEL

DUTCH: XVIII-XIX CENTURY

94. *COAST SCENE*

View of rolling sand dunes, with figures of fishermen and women carrying loads up from the boats; in the middle distance the gray sea.

Panel: Height, 8 inches; length, 11½ inches

100-

Collection of Peter Muller, Cologne

PIETER NEEFFS THE YOUNGER

FLEMISH: 1620-1675

95. *INTERIOR OF A CHURCH*

View looking down the nave supported by round columns and Gothic arches; the sun shines through the clerestory onto a tesselated floor.

Panel: Height, 13½ inches; length, 17 inches

60-

Collection of Prince Alexander of Georgia, St. Petersburg

JODOCUS VAN WINGHE

FLEMISH: 1544-1603

96. *MERRYMAKING AFTER A FEAST*

The tesselated marble hall of a Renaissance mansion, crowded with figures of revellers seated at a table drinking and playing *tric-trac*, dancing to a mock orchestra of fire irons, and in the right foreground singing to the music of an organ.

Copper: Height, 14½ inches; length, 18½ inches

110-

Collection of Alexander Arensberg, Esq., London

MARTINUS NELLIUS

DUTCH: XVII-XVIII CENTURY

97. *STILL LIFE*

130-

On a draped console before a dark background, arranged about a goblet, are bunches of black and white grapes, part of an orange and two oysters.

Height, 17 inches; width, 12¾ inches

Collection of R. Sabelsky, St. Petersburg

[Number 98]

DAVID VINCKBOONS

Flemish: 1578-1629

98. *DUTCH FESTIVAL*

A Dutch village with picturesque half-timbered and gabled houses. Thronging the thoroughfare are groups of boors merrymaking, with two tables in the foreground at which others are seated carousing and drinking.

120-

Signed in the foreground, D. Vinckboons, and dated 1603

Pen, ink and wash drawing: Height, 13 inches; length, 18 inches

Collection of Count Potozki, Kieff

[See illustration]

[Number 99]

PHILIPS WOUVERMAN

Dutch: 1614-1668

99. *RENDEZVOUS*

At the corner of a walled garden, a white horse stands in profile to the left, attended by a yokel. To the left of the broken column on the far side of the wall, a cavalier is seen courting a maiden.

Signed at lower left with the initials, P. W.

Panel: Height, 12 *inches; length,* 14½ *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 100]

JAN BRUEGHEL

Flemish: 1568-1625

100. *THE MASSACRE OF THE INNOCENTS*

The façade of the palace at left fronting on a broad byway thronged with the anguished figures of women, the ground strewn with the dead and dying children, who have been massacred by the soldiery, seen threading their way through the crowd upon their deadly errand.

Copper: Height, 14¼ *inches; width,* 10¾ *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

MATHEUS VAN HELMONT [OR HELLEMONT]

FLEMISH: 1623-*c.* 1680

101. *SWINEHERDS*

Three men and a boy are gathered in a group discussing the herd of seven swine in the straw before them; at the left is a bench with pottery vessels, at the right through the door of the cottage can be seen two old women on the steps.

Signed at lower left, M. V. HELLEMONT

90-

Height, 16 *inches; length,* 22¾ *inches*

JAN BAPTISTE DE JONGHE

FLEMISH: 1785-1844

102. *STAG HUNT*

The edge of a forest, in the foreground clearing of which is a cavalier huntsman mounted upon a rearing horse, about to spear a stag, which, with a hind, is endeavoring to escape from the hounds. At left are two dismounted huntsmen, one winding a horn.

100-

Panel: Height, 22¾ *inches; width,* 21½ *inches*

ROMBOUT TROYEN

DUTCH: XVII CENTURY

103. *THE SACRIFICE*

A weird vista of underground grottos filled with people, with statues and pagan temples; in the foreground a group of turbaned priests and women are assisting in the sacrifice of a baby to a bronze idol heated by fire beneath.

Signed at lower left, R. TROYEN, *f.*

100-

Panel: Height, 18 *inches; length,* 24½ *inches*

Collection of R. Sabelsky, St. Petersburg

FLEMISH SCHOOL

XVII CENTURY

104. *LANDSCAPE WITH PEASANTS*

A mountain landscape with a hut in the right foreground before which are figures of a man, a youth and two women, with fowls, vegetables, and cakes for sale.

90-

Panel: Height, 24 *inches; width,* 18½ *inches*

FRANZ FLORIS

FLEMISH: 1529-1570

105. *PORTRAIT OF A YOUTH IN WIDE-BRIMMED HAT*

Head and shoulders of a youth with long dark hair, the head, turned to the left, surmounted by a striped wide-brimmed hat.

Cradled panel: Height, 24 inches; width, 19½ inches

160- Collection of Alexander Arensberg, Esq., London

HANS GRIMMER

GERMAN: XVII CENTURY

106. *IN AN ENGLISH PALACE GARDEN*

80- In the foreground of a balustraded terrace, a courtier and a court lady are dancing to the music played by the three female musicians at left; all are dressed in Stuart costumes. Beyond is the façade of the palace, fronting an ornamental lake.

Panel: Height, 26½ inches; width, 23½ inches

JOHANNES FRANSZ HALS

DUTCH: *circa* 1615-1650

107. *INTERIOR WITH FIGURES*

A lofty shaded interior with the light filtering through the arched latticed window at left, and illuminating the group of a peasant and two children at either side of a trestle table. At right is a seated woman nursing an infant, and behind her are two boors.

110- *Panel: Height, 27 inches; width, 18½ inches*

The above painting is authenticated in a MS. signed by Dr. Glück of Vienna and dated July 29, 1922, which will be given to the purchaser

[Number 109]

SIR ANTHONY VAN DYCK

Flemish: 1599-1641

109. *RAPE OF THE SABINES*

Before massive twin tree trunks, the semi-draped figure of a Sabine is depicted struggling in the arms of a galeated Roman, whose prancing horse is at right. At left are two other figures, and above in the sky hovers a cherubim.

Height, 14½ *inches; width,* 13½ *inches*

Royal Bavarian State Collection, 1822, No. 3960

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 110]

PIETER BRUEGHEL and FRANZ FLORIS

Flemish: XVI Century

110. *THE DAY OF JUDGMENT*

Conception of the Heavens with Our Lord, partly draped in crimson, poised upon a globe, the Virgin Mother kneeling at His right; at either side are assemblages of people and angels bearing instruments of the Passion. Below are vistas of the nether regions with condemned souls, and in the foreground is an archangel bearing aloft a young maiden.

150-

Copper: Height, 21¼ *inches; length,* 27 *inches*

Collection of the Rt. Hon. Earl of Clarendon, The Grove, Watford, Herts

[See illustration]

[Number 111]

GREGOR CHERNETZOFF

Russian: XVIII-XIX Century

111. *MOSCOW*

The square before the Kremlin, surrounded by tall buildings with onion domes and crowded with spectators; in the square are citizens watching the evolutions of soldiery on foot and horseback.

325-

Height, 30¼ inches; width, 22 inches

From the suite "Napoleon"

Collection of Princess Tenisheff, Paris

[See illustration]

[Number 112]

PIERRE AUGUSTE RENOIR

French: 1841-1920

112. *NATURE MORTE*

A glass covered bowl reflecting the tints of the brilliantly colored fruits surrounding it.

1000 - Signed at lower left, Renoir

Academy board: Height, 5½ inches; length, 11 inches

Collection of L. S. Krol, Geneva

[See illustration]

[Number 113]

ADOLPHE MONTICELLI

French: 1824-1886

113. *PORTRAIT OF A LADY*

Bust-length figure of a woman with brown hair, in three-quarter-profile to the right, her large brown eyes looking to the spectator. She wears a delicate white muslin veiling, and black bodice fastened at the neck by a jeweled brooch.

Signed at right, Monticelli, and dated 1860

Height, 20 *inches; width,* 16 *inches*

Collection of L. S. Krol, Geneva

[See illustration]

[Number 114]

ALBERT PINKHAM RYDER, N. A.

American: 1847-1917

114. *SAILING BY MOONLIGHT*

An expanse of deep green sea, with the shadowy form of a sailing ship at left, its lofty mast and sail silhouetted before a streaked gray-green sky with the full moon hung close to the horizon.

Signed at lower left, A. P. Ryder

1600-

Height, 12 *inches; length,* 16 *inches*

Collection of Frederick F. Sherman, New York

Described by Frederick F. Sherman and illustrated in *Art in America,* October, 1924, pp. 296-7

[See illustration]

[Number 115]

MICHELE ROCCA [Parmigianino]

Italian: XVII Century

115. *MADONNA AND CHILD WITH ST. JOHN*

Three-quarter-length figure of the Virgin Mother in dotted white wimple, crimson tunic, and a brocaded mantle draped across her knees. She holds upon her lap the semi-draped figure of the Divine Infant, Who reaches toward a platter of fruits held by the youthful St. John. Background of an interior wall. Inscription in the foreground now almost obliterated.

300 –

Panel: Height, 19 *inches; width,* 16 *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 116]

MICHAEL OSTENDORFER

German: *c.* 1490-1559

116. *THE GOOD SAMARITAN*

450.

Lying in the foreground of a wooded landscape, is the wounded figure of the wayfarer, clad only in white shirt. Bending over him and pouring oil upon his wounds is the richly habited, bearded Samaritan. Behind the tree which centres the composition is a white horse, and beyond at left are equestrian figures before a *château*.

Panel: Height, 17½ *inches; width,* 13½ *inches*

Collection of Peter Muller, Cologne

[See illustration]

VENETO-BYZANTINE SCHOOL

XIV-XV Century

117. *MADONNA AND CHILD*

Half-length figure of the Virgin in green robes and hooded dark red cloak, holding upon her right arm the Child, who is wrapped in an orange cloak and holds the orb, as Salvator Mundi; before a gold background much restored.

Panel: Height, 19 *inches; width,* 15 *inches*

JAN BRUEGHEL

Flemish: 1568-1625

118. *FLANDERS COUNTRYSIDE*

In the foreground, tiny figures of peasants and children with grazing cattle, before a cluster of thatched cottages at the left. In the middle distance is spread a broad expanse of rolling wooded country with a river, enveloped in a bluish-green haze.

Panel: Height, 12½ *inches; length,* 18 *inches*

DENIS ALSLOOT

Flemish: 1599-*c.* 1628

119. *WINTER SCENE IN HOLLAND*

A crowd of peasants are skating and making merry on a frozen pond, others working in the snow-covered fields surrounding the lake; the landscape is dotted with tall peak-roofed mansions and cottages, and rises to low hills in the middle distance.

Panel: Height, 13 *inches; length,* 19½ *inches*

PIETER JACOBS CODDE

DUTCH: 1600-1678

120. *INTERIOR WITH FIGURES*

A shaded interior with the figure of a woman seated sideways upon a chair, conversing with a cavalier standing before her, in wide-brimmed hat, aubergine cloak and knee breeches. Upon a table at left is a parchment with indecipherable inscription.

Panel: Height, 15 *inches; width,* 13 *inches*

Collection of M. Van Druten, London

[See illustration]

[Number 120]

JAN MOSTAERT [Attributed to]

Dutch: 1475-1555

121. *THE CRUCIFIXION*

Crucified figure of the Savior, nude except for a white loin cloth, before an inky sky in which appear distraught figures of angels; in the valley the town and foothills are darkening in the shadow of the tempest.

225-

Panel: Height, 23½ inches; width, 15¾ inches

Collection of Alexander Arensberg, Esq., London

J. VAN CROOS

Dutch: XVII Century

122. *MEADOW LANDSCAPE*

In the right foreground two peasants by the road, a third crossing a bridge over the canal; beyond extends the wide, open plain bordered with trees amid which can be discerned the roofs and church spire of a town.

150-

Signed at lower right, J. V. Croos, and dated 1659

Panel: Height, 18½ inches; length, 25 inches

ANTONIE PALAMEDESZ

Dutch: 1601-1673

123. *BATTLE SCENE*

An expanse of plain with a detachment of mounted soldiers in cavalier costumes at left, in close conflict.

150-

Panel: Height, 22 inches; length, 34 inches

Collection of Princess Tenisheff, Paris

[Number 124]

JOOST CORNELISZ DROOGSLOOT

Dutch: 1586-1666

124. *DUTCH LANDSCAPE WITH PEASANTS*

An undulating landscape scene with a ruined castellated building at left, before which are various groups of Dutch peasants and beggars.

Signed at lower left with the initials, J.DS

Cradled panel: Height, 18¾ *inches; length,* 23¼ *inches*

The above painting is authenticated in a MS. signed by Dr. Glück of Vienna, and dated July 16, 1923, which will be given to the purchaser

Collection of R. Sabelsky, St. Petersburg

[See illustration]

[NUMBER 125]

FRANS FRANCKEN THE YOUNGER

FLEMISH: 1581-1642

125. *EPISODE FROM THE OLD TESTAMENT*

Advancing through the main gate of a castle into the foreground is a concourse of people, with the mounted figure of a bearded monarch at left; in the forefront of the procession a young woman carries an elderly man upon her back.

Cradled panel: Height, 27 *inches; width,* 21 *inches*

Collection of Peter Muller, Cologne

[See illustration]

[Number 126]

ROELANDT SAVERY

Flemish: 1576-1639

126. *VIRGIN FOREST*

Wild rocky landscape, with tall oaks and fir trees and a rushing stream eddying amid the boulders; fowl are flying hither and thither, and amid the rocks are deer and cattle.

700 -

Signed below, Roelandt Savery

Panel: Height, 23½ inches; length, 29 inches

Vente Collet, Valenciennes, 1880

Collection J. B. Foucart, Valenciennes, 1898

[See illustration]

[Number 127]

HANS DE VRIES

Dutch: 1527-1604

127. *THE TEMPLE OF DIANA*

The atrium of a domed classical building, the niches inset with marble statues of mythological deities. In the foreground a group of three young women kneel in supplication before a high priest surrounded by patriarchal figures, and behind are two oxen as offerings. Upon the ground are a number of rich ewers and vessels.

Signed upon the plinth at lower left, after a monogram, Vriese, and dated 1567

Panel: Height, 31¾ inches; length, 44 inches

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 128]

DAVID VINCKBOONS

Flemish: 1578-1629

128. *MEDIEVAL FESTIVAL*

Panoramic view of wooded and hilly country, with the mediaeval buildings of a town at left, through the gates of which at left, an armored knight advances to join the tilting tournament in progress in the foreground. At right is a prospect of a boar hunt, and grouped about are various spectators in sixteenth century costumes.

√00-

Panel: Height, 22½ *inches; length,* 55½ *inches*

Collection of R. Sabelsky, St. Petersburg

[See illustration]

[Number 129]

GERMAN SCHOOL

Circa 1520

129. *EPISODE FROM THE LIVES OF THE SAINTS*

1050-

In the foreground is the body of a female saint in scarlet robes lying in a cart drawn by two oxen, a brown-robed nun standing beside the vehicle; in the middle distance a landscape with a town by a hill and an episode depicting a warrior saint in scarlet cloak, possibly St. George, helping a tortured soul out of a flaming pit.

Cradled panel: Height, 32½ inches; length. 33 inches

[Number 130]

JOSE RIBERA

Spanish: 1588-*c.* 1652

130. *THE ASTROLOGER*

Three-quarter-length standing figure of a man in tattered cloak exposing his bare chest, a quill in his right hand and a sheet of paper covered with horoscopes and calculations in his left; on the table before him are books and papers.

Height, 40½ *inches; width,* 29½ *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 131]

JOOS DE MOMPER

Flemish: 1564-1635

131. *ROMANTIC LANDSCAPE*

At the left is a broad winding river between tall cliffs, the right bank thickly wooded and crowned at the summit by a castle; on the shore in the right foreground are figures of men on foot and on horseback, with pack animals and burdens, descending the winding road.

Cradled panel: Height, 29 inches; length, 49½ inches

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 132]

FRANCOIS CLOUET [Attributed to]

French: 1510-1572

132. *PORTRAIT OF A LADY*

Meticulously painted before a dark background is the bust-length figure of a lady with delicately delineated features, the brown hair brushed back from the high forehead and covered by a white linen cap. She wears a black jacket with puffed sleeves, fastened by five metal buttons, and a Medicean collar.

Inscribed above, An Dni 1565. Aetatis Sve 28

Panel: Height, 12 *inches; width,* 10 *inches*

Collection of Count Contini, Rome

[See illustration]

[Number 133]

JAN VAN GOYEN

Dutch: 1596-1665

133. *HARBOR WITH SAILING SHIPS*

A sailing ship with large brown sails patterned before a fine cloudy blue sky is approaching the wharf at left, upon which is a group of Dutch figures advancing to meet the boat. At right, highlighted by the sun, are other sailing vessels, and in the foreground are two rowing boats, each manned by two figures.

Oval panel: Height, 14 *inches; length,* 19½ *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 134]

MICHAEL WOHLGEMUTH [Attributed to]

German: 1434-1519

134. *TWO VOTIVE PANELS FORMING A DIPTYCH*

[A] With the bearded figure of St. Matthias in crimson and blue robes, standing behind the kneeling donor, a priest in white surplice. [B] St. Peter in similar attitude, holding his emblems, the figure of a nun kneeling before him in the attitude of prayer. The reverse sides of the figures painted with apostolic figures in monotone.

5200-

Height, 20 inches; width of each, 8 inches

Collection of S. Newberger, New York

[See illustration]

[Number 135]

PIETER NEEFFS

Flemish: 1578(?)-1656

135. *INTERIOR OF A CATHEDRAL WITH FIGURES*

Meticulously painted presentation of the vaulted interior of a cathedral, with a view in perspective of the tessellated nave with the altar at the far end. At left and right are chapels, and in the foreground a group of figures preceded by torch-bearers advances from the left.

425-

Signed upon the pillar at lower right, Pieter Nefs, and dated 1636

Panel: Height, 17½ *inches; length,* 25¼ *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

NICOLAS DE LARGILLIERE [Attributed to]

French: 1656-1746

136. *PORTRAIT OF A NOBLEMAN OF THE REGENCE*

Vigorous portrait, facing the observer, of a man in middle age with ruddy complexion and curled periwig, wearing a white lace jabot and *bois de rose* velvet cloak lined in gold.

950-

Height, 31½ *inches; width,* 25 *inches*

Collection of L. S. Krol, Geneva

[Number 137]

PIETER PIETERSZ LASTMAN

Dutch: 1583-1633

137. *THE RETURN OF THE VICTOR*

Picturesque landscape, with towering rocks in the left middle distance, on the lower of which is perched a walled town. A long line of soldiers are conveying prisoners and booty into the foreground, the treasures being piled upon a scarlet cloth spread upon the grass; an old bearded warrior in armor kneels in obeisance before the turbaned figure of an eastern monarch, who is accompanied by attendants, and beside whom stands an old ecclesiastic holding a loaf and extending his right hand in blessing to the victor.

Panel: Height, 26 inches; length, 32 inches

Collection of R. Kauffman, Warsaw

[See illustration]

[Number 138]

BYZANTINE SCHOOL

XV Century

138. *MADONNA AND CHILD AND THE CRUCIFIXION*

The upper half of the panel presents the enthroned Madonna holding upon her lap the fully draped form of the Divine Infant. On either side are angels in attitudes of obeisance. Beneath is the Crucifixion, Our Lord suspended from the Cross, with the figures of the Virgin Mary and St. John at either side. Gold backgrounds, and borders of leafage rendered in *bulino* work.

1300-

Panel: Height, 24 inches; width, 19½ inches

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 139]

LUCAS CRANACH THE YOUNGER

German: 1515-1586

139. *THE MERCENARY MARRIAGE*

Seated at a table before a dark background is a group of seven figures, the young bride in crimson cap and robe embracing the bridegroom, who is about to place a ring upon the finger of her left hand, which rests upon a bag of gold. At right, a man holds an open jewel casket, from which he has taken a crucifix.

Panel: Height, 22 *inches; length,* 33¼ *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 140]

GERMAN SCHOOL

Late XV Century

140. *THE MARTYRDOM OF ST. JOHN THE BAPTIST*

The executioner stands before the decapitated body of the saint, sheathing his sword. At left before a group of personages, Salome stands with the head upon a charger. At upper right, seen through an aperture, Herodius and three other figures are seated about a table upon which is shown again the head upon a charger.

Cradled panel: Height, 33½ inches; width, 31 inches

[See illustration]

[Number 141]

NOEL COYPEL THE ELDER

French: 1628-1707

141. *BACCHUS AND ARIADNE*

A Bacchanalia in a meadow, with dancing figures of Greek maidens in the right middle distance; in the foreground is the seated figure of Ariadne surrounded by fauns, satyrs, and Bacchic figures with fruit and grapes, and playing pagan music. From his golden chariot, Bacchus in scarlet mantle leaps down to greet her.

300-

Height, 29½ *inches; length,* 38¾ *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 142]

SANDRO BOTTICELLI [Follower of]

Florentine: XV-XVI Century

142. *TONDO: MADONNA AND CHILD WITH SAINTS*

Three-quarter-length seated figure of the youthful Virgin Mother in the traditional crimson tunic, and hooded greenish blue mantle. Upon her lap she supports the Divine Infant, Who is semi-draped in a transparent linen garment. Grouped at either side are four angels depicted in the bloom of adolescence, in purple, green, crimson and rose cinctured garments, holding branches of lilies. Each figure is haloed. Background of landscape.

1600-

Panel: Diameter, 38½ inches

Collection of S. Newberger, New York

[See illustration]

[Number 143]

POLIDORO DA CARAVAGGIO

Roman: 1492-1543

143. *PORTRAIT OF A FRANCISCAN MONK*

Powerful three-quarter-length figure in brown robe, the calm bearded face looking towards the observer, the left arm resting upon the cover of a missal; against a brown background, the face and hands sharply lighted in antithesis.

400-

Height, 44½ *inches; width,* 35¼ *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

JAN STEEN

DUTCH: 1626-1679

144. *TOBIAS AND SARAH [THE NUPTIAL PRAYER]*

Interior of the nuptial chamber, with the figures of Sarah and Tobias kneeling in the right foreground, fervently praying, the young woman with her hair wreathed in flowers and wearing a grayish blue silk gown, while the youthful Tobias is in dark clothes, slashed at the sleeves and knees. Hovering above, cherubim are festooning the couch with flowers. In the foreground is a sleeping dog.

✓✓00-

Height, 32¼ *inches; width,* 26¼ *inches*

Note: The composition was adapted by Steen from the *Tobias and Sarah* in the Central Museum of Utrecht painted by his master, Nicolaes Knupfer, in 1654. Comm. de Groot (*vide infra*) considers that the present picture was painted by Steen about 1667, and compares it with the two figures in the *Marriage Contract* at Brunswick, which is so dated.

Collection of Count Contini, Rome

Described by C. Hofstede de Groot and illustrated in *Art in America,* October, 1928, pp. 250-1

[See illustration]

[Number 144]

JACOB ADRIAENSZ BACKER

DUTCH: 1608-1651

145. *PORTRAIT OF A LADY IN BLACK HAT*

Bust-length figure in three-quarter profile to the left, depicted in a soft black velvet cap trimmed with an osprey plume, and black bodice revealing at the square cut neck a pleated white linen undergarment. Shaded background.

Panel: Height, 12 inches; width, 9¾ inches

475—

The above painting is discussed in a MS. signed by Dr. W. R. Valentiner, and dated December, 1921, which will be given to the purchaser

Collection of Alexander Arensberg, Esq., London

[See illustration]

[Number 145]

JEAN HONORE FRAGONARD

FRENCH: 1732-1806

146. *NYMPHS OF DIANA*

A woodland glade with a pool of evanescent blue water in the foreground around which are grouped nude and semi-draped nymphs. Standing in the midst is Diana, her head in profile to the left, her arm outstretched as she discerns the retreating figure of Acteon, seen dimly at left.

Height, 20½ *inches; width,* 14¼ *inches*

1600-

Painted about 1767

Collection of M. M. Loubon, Aix-en-Provence

[See illustration]

[Number 146]

JOACHIM PATINIR

FLEMISH: 1485-1524

147. *AGONY IN THE GARDEN OF GETHSEMANE*

Centring the composition in a rocky landscape is the figure of Our Lord in long aubergine robe, half-kneeling and with his hands outstretched. In the foreground are the sleeping disciples, at left St. John, at right St. Peter, and behind the rock by which Our Lord is praying, St. James. Approaching from the right distance across the stone bridge is a cavalcade of Roman soldiers. Beyond is a vista of deep blue country under a vault of blue sky, in which appears the figure of an angel in a heavenly glory.

2700-

Inscribed upon blade of sword at lower right.

Arched panel: Height, 17½ *inches; width,* 13½ *inches*

Note: The landscape in the above painting is identical with that of the *Flight into Egypt* by Patinir in the Antwerp Museum; the Stroganoff catalogue, while querying the attribution, presumably on account of the remarkable figures, states that the painting should in all probability be given to Patinir. It has since been authoritatively stated (cf. the introduction to the present catalogue by Prof. Mather) that the landscape is definitely the work of Patinir. The beautiful figures are due to another painter, possibly Lucas Van Leyden.

Vide. Franz Dülberg, *Früholländer in Italien* (*Früholländer,* III), Haarlem, 1906

Collection Comte Grégoire Stroganoff, Rome, 1911

[See illustration]

[Number 147]

HERRI MET DE BLES (Called Civetta)

Flemish: *circa* 1480-1550

148. *THE HOLY FAMILY WITH SAINTS*

In the foreground of a receding blue primitive landscape, fenced with rustic palings, is the full-length seated figure of the youthful Virgin Mother wearing deep blue tunic almost entirely enveloped in a voluminous gold-embroidered crimson mantle. She supports upon her left hand the nude form of the Infant Christ. Seated at her feet and facing each other are the elegantly garbed figures of two virgin martyrs, St. Catherine and St. Ursula, and seen slightly behind, at left, is the bearded St. Joseph. Above, amid the clouds in the blue sky, appear God the Father, and the Holy Ghost in the form of a dove.

4500-

Arched cradled panel: Height, 22½ inches; width, 14½ inches

Collection of G. Lyverberg, Cologne, 1837

Collection Comte Grégoire Stroganoff, Rome, 1911

[See illustration]

[Number 148]

SIMONE MARTINI (Called Simone Memmi)

Sienese: 1283-1344

149. *MADONNA AND CHILD*

Waist-length figure of the Virgin Mother in wine-crimson tunic and gold-embroidered blue-black hooded mantle; her head is tenderly inclined toward the Divine Infant, seated upon her right arm, fully draped in brocaded robes, holding with His right hand the edge of His Mother's mantle. Gold background, the haloes of both figures wrought in *bulino* work. *Tabernacolo* frame inscribed: Ave Maria Gratia Plena.

4000-

Panel: Height, 25 *inches; width,* 15 *inches*

Painted about 1315-20

Collection of C. Rapicavoli, Rome

Described and illustrated in *International Studio,* June, 1927

[See illustration]

[Number 149]

LORENZO VENEZIANO

VENETIAN: *fl.* 1357-1379

150. *ST. JOHN THE BAPTIST AND ST. CATHERINE OF ALEXANDRIA*

The emaciated figure of St. John, wearing a cloak of the lion skin and holding the *Agnus Dei*, stands beside St. Catherine, in blue and gold robes and golden cloak, holding a palm and her wheel of martyrdom; gold background, the haloes in *bulino* work.

3200-

Panel: Height, 30 inches; width, 19¼ inches

Companion to the following

Collection Grimaldi, Venice

[See illustration]

[Number 150]

LORENZO VENEZIANO

VENETIAN: *fl.* 1357-1379

151. *ST. AUGUSTINE AND ST. PETER*

At the left stands St. Augustine with mitre, pastoral staff, and sumptuous red and gold chasuble, giving the benediction; at the right St. Peter, with blue robes and green-lined golden-yellow cloak, holding the keys. Gold background, the haloes in *bulino* work.

3 x 0C –

Panel: Height, 30 *inches; width,* 19¼ *inches*

Companion to the preceding

Collection Grimaldi, Venice

[See illustration]

[Number 151]

ROGER VAN DER WEYDEN [Follower of]

Flemish: XV Century

152. *DESCENT FROM THE CROSS*

The nude bleeding figure of the dead Christ at the foot of the ladder, held in the arms of a bearded saint; before him kneels the anguished figure of Mary in green cloak and white wimple, behind her standing St. John, who is clothed in scarlet.

Panel: Height, 25¼ *inches; width,* 18 *inches*

750-

Note: One of the several contemporary copies of the lost original by Van der Weyden, listed by Dr. Friedländer. *Vide* the introductory note by Prof. F. J. Mather, Jr.

Collection of S. Newberger, New York

[See illustration]

[Number 152]

DOMENICO THEOTOCOPULI [El Greco]

Spanish: 1545-1614

153. *THE VIRGIN AND ST. ANNE*

Before a vivid sky background is the bust-length figure of the Virgin Mother at right, with ethereal oval face and large eyes with drooping lids, wearing crimson tunic and greenish blue hooded mantle; her right arm is about the bowed shoulders of St. Anne, who wears a white lace wimple and saffron robe.

Height, 22 inches; length, 26 inches

Collection of Señor M. Ruche, Madrid

Described and illustrated in *International Studio,* March, 1930

[See illustration]

[Number 153]

JAN MATSYS

FLEMISH: 1509-1575

154. *BATHSHEBA*

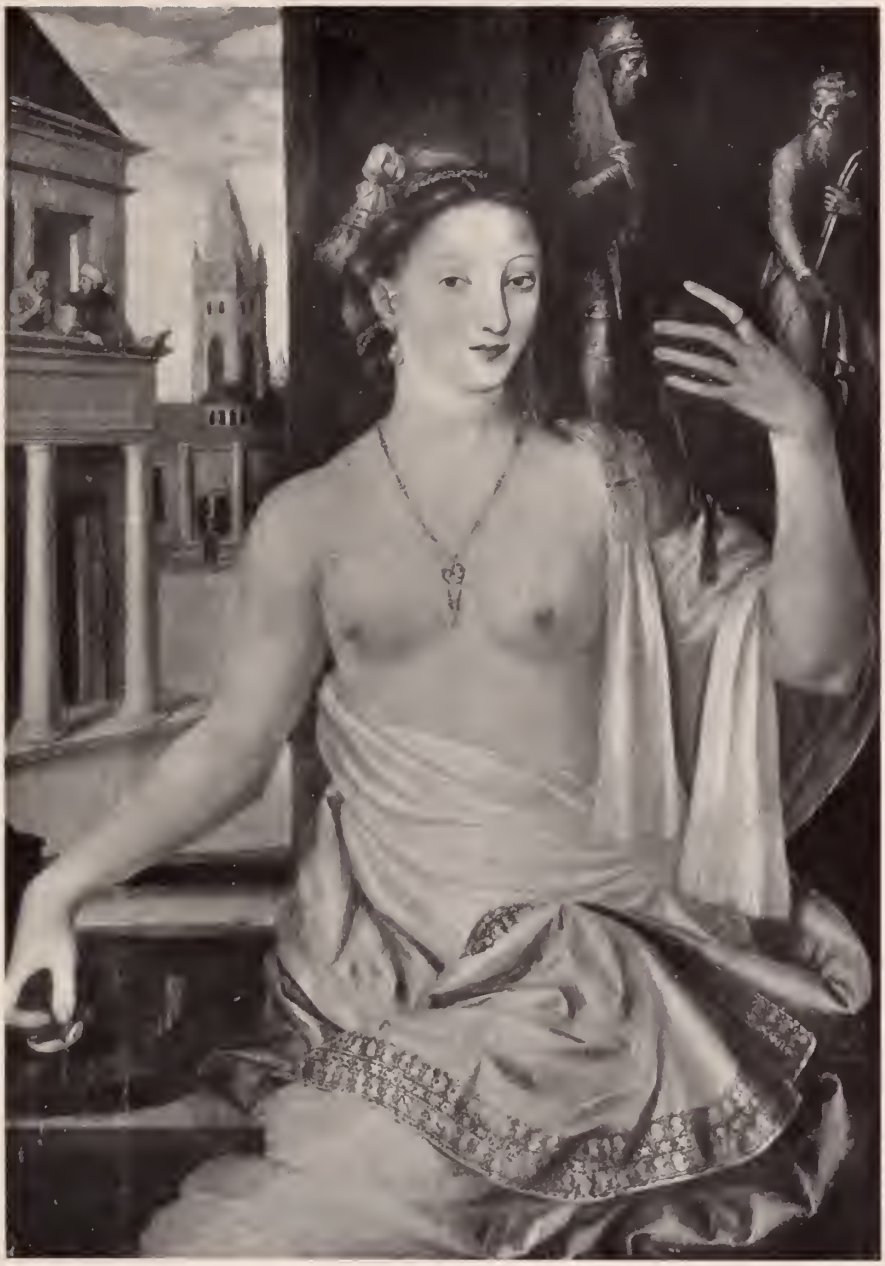
Three-quarter-length seated figure of a golden-haired maiden with bare breast and draped in a satin cloak, holding up a mirror, her right hand dipping into a golden dish; behind her is a sculptured tabernacle, and in the middle distance at the left, a square with imposing edifices.

500-

Cradled panel: Height, 43 *inches; width,* 30 *inches*

Collection of the Rt. Hon. Earl of Clarendon, The Grove, Watford, Herts

[See illustration]



[Number 154]

PAOLO CALIARI (Called Paolo Veronese)

Italian: 1528-1588

155. *VENUS AND CUPID*

Three-quarter-length standing figure of Venus with long golden hair, a lock of which she holds up with her left hand; she wears a richly brocaded robe revealing one bare breast. Her right hand rests upon the back of curly-haired Cupid, who nestles at her side.

Height, 41 *inches; width,* 31 *inches*

900-

Note: In Pietro Caliari, *Paolo Veronese,* a catalogue by dal Pozzo of Verona written in 1718 is quoted, mention being therein made of a painting by Paolo Veronese in the Bevilacqua mansion representing "Venus grasping her hair and accompanied by a weeping Cupid", undoubtedly the present picture.

S. M. Nuenberger

From the Bevilacqua family of Verona

Second National Loan Exhibition, Grosvenor Gallery, London, 1913-14

[See illustration]

[Number 155]

MM 42501

JEAN HONORE FRAGONARD

FRENCH: 1732-1806

156. *VENUS AND CUPID*

Upon a white and blue coverlet, before a draped crimson background, is the full-length sleeping figure of Venus, her head, with dark brown hair dressed with jewels, in profile to the right; her right arm hangs listlessly at her side. Leaning across her body is the fair-haired Cupid, and at right is his quiver of arrows. Signed at lower left with monogram, and dated 1765

3400-

Height, 35 *inches; width,* 30 *inches*

Collection of Madame I. de Meritens, Nice

[See illustration]

[Number 156]

SCHOOL OF URBINO

Early XVI Century

157. *MADONNA AND CHILD*

Upon a marble throne, before a gold background bordered with leaf-scrollings in *bulino,* is seated a full-length figure of the Virgin in black cloak powdered with golden flowers and turquoise-blue hood; beneath the cloak can be seen her crimson gown. Upon her lap is the nude Child, who holds a pear and offers the benediction; at lower right kneels the figure of the donor.

650-

Inscribed and dated below, 1508

Cradled panel: Height, 58½ *inches; width,* 32 *inches*

Collection Barilomero, Palermo, Sicily

[See illustration]

LOISIVS·COMTIE·COMES·DIVÆ·MARIE·IOVIANI·NICOLAI
OV·DIVI·HOC·DEDICAVIT·OPVS·M·CCCC·VIII

[Number 157]

UMBRIAN SCHOOL

XV Century

158. *TRIPTYCH*

Three arched panels, the central one with superb depiction of the enthroned Madonna and Child. The Virgin Mother is seated in an elaborate mosaic throne, the tall slender figure robed in crimson and greenish blue. Seated upon her right arm is the Infant Christ in a pale rose girdled garment, holding in His left hand an orb. On the dais in the foreground is a philactery with an inscription in Roman lettering, above the date A.D. M.CCCC.LI. The left panel presents the gaunt standing figure of St. John the Baptist, wearing a hair-shirt almost completely covered by a pale rose mantle, which reaches beneath the knees of her bare legs. In his left hand he holds an inscribed banderole. Upon the right panel is the standing figure of St. Anthony, robed in a monk's gray and white habit, upon the left shoulder of which is inscribed the letter T, signifying THEOS. He holds a pastoral staff and a missal, and at his feet is a pig.

Triple-arched panel: Height, 55 *inches; total length,* 54 *inches*

Collection of Prince Giustiniani, Rome

[See illustration]

[Number 158]

GERARD DAVID [School of]

Flemish: XV-XVI Century

159. *THE ADORATION OF THE MAGI*

Within a Renaissance loggia is the youthful figure of the Virgin Mother in white linen wimple and voluminous blue mantle, seated at right holding the semi-draped figure of the Divine Infant. Before Him kneel the gorgeously robed figures of Melchior and Caspar in purple and fine linen, while the Moor, Balthazar, stands at rear, with their offerings of frankincense and myrhh. Slightly behind are groups of other personages, and beyond, a delicately delineated primitive landscape.

4000-

Cradled panel: Height, 32½ *inches; width,* 27½ *inches*

Note: A famous variation of the above work is in the Brussels Museum and is illustrated, *i. a.,* in Fierens-Gevaert, *La Peinture au Musée Ancien de Bruxelles,* 1923, pl. XVII.

Collection of Comte Grégoire Stroganoff, Rome, 1911

[See illustration]

[Number 159]

SPANISH SCHOOL

Early XVI Century

160. *ALTARPIECE*

Rectangular panel presenting the enthroned Madonna and Child with saints, the donor and donatrix, surrounded by fifteen small scenes from the life of the Virgin Mother and Our Lord, and a depiction of the Last Judgment in the lower panel.

525-

Panel: Height, 84 *inches; width,* 55 *inches*

DIRCK VAN DELEN

Dutch: 1605-1671

161. *CATHEDRAL INTERIOR*

The vaulted interior of a cathedral, with a view of the altar in the distance. Centring the composition, upon the tessellated flooring, are groups of figures, and at left a seated beggar soliciting alms.

275-

Height, 35 *inches; length,* 41½ *inches*

Collection of Alexander Arensberg, Esq., London

DOMENICO FETI

Italian: 1589-1624

162. *AN ERRAND OF MERCY*

475-

The courtyard of a dwelling with two bearded figures bending over the edge of the parapet toward the prostrate figure in purple lying upon stones. At left in the courtyard, other figures are seen grouped about a table.

Cradled panel: Height, 28 *inches; length,* 33 *inches*

[Number 163]

HENDRIK GOLTZIUS

Dutch: 1558-1616

163. *VENUS AND MARS DISCOVERED BY VULCAN*

Seated upon a classical bench before a green drapery at left are the nude figures of Venus and Mars, with the small Cupid standing between them. Mars is about to take an arrow from a quiver at Cupid's back. At lower right is the bearded figure of Vulcan, and above amid the clouds is a group of the gods surrounding Jupiter, Hercules and Ceres.

NC-

Panel: Height, 42 *inches; length,* 56 *inches*

Collection of Alexander Arensberg, Esq., London

[See illustration]

HIERONYMUS BOSCH [School of]

Dutch: XVI Century

164. *REDEMPTION OF THE DAMNED*

Distorted view of the nether regions with numerous demons torturing lost souls with various implements. Above, within a golden glory, appears the full-length figure of Our Lord.

Cradled panel: Height, 33½ inches; length, 45½ inches

Collection of Alexander Arensberg, Esq., London

FLEMISH SCHOOL

XVII Century

165. *LANDSCAPE WITH MOUNTAIN SCENERY*

Rocky brown cliffs overgrown with trees drop down at left and right opening to a wide vista of a bay with green shores girdled by hills; in the foreground are a peasant and his child, and over the brow of the slope are riding two cavaliers.

Height, 27¼ inches; length, 45½ inches

CORNELIS VAN HAARLEM [Cornelissen]

Dutch: 1562-1638

166. *ALLEGORY OF WRATH*

A wild landscape with a village in flames half obscured by a thunder cloud; beside a rushing stream are figures of wrangling women, and in the left foreground a group composed of a Medusa, a giant devouring an infant, and a child in armor.

Panel: Height, 24½ inches; length, 34½ inches

Collection of Alexander Arensberg, Esq., London

CORNELIS VAN HAARLEM [Cornelissen]

Dutch: 1562-1638

167. *ALLEGORY OF AVARICE*

In the right middle distance is a turreted mansion surrounded by a moat and a formal garden in which ladies and gentlemen are walking. In the foreground is the enthroned figure of a woman surrounded by money and golden treasures, weighing bags of coin in her hand; beside her stands a male figure in a scarlet cloak and before her is seated a child, a smaller replica of herself.

110-

Panel: Height, 24½ inches; length, 34½ inches

Collection of Alexander Arensberg, Esq., London

CORNELIS VAN HAARLEM [Cornelissen]

Dutch: 1562-1638

168. *ALLEGORY OF LOVE*

A wild mountain landscape with villages and peasants with flocks of cattle and sheep in the meadows at the right. In the left foreground is a group consisting of a lady in green robe and yellow cloak holding a heart, and the figure of Hermes, and a child holding flowers with a lamb upon the grass.

140-

Signed at lower right with monogram H. H., and dated ao. 1604

Panel: Height, 24½ inches; length, 34½ inches

Collection of Alexander Arensberg, Esq., London

CORNELIS VAN HAARLEM [Cornelissen]

Dutch: 1562-1638

169. *ALLEGORY OF PRIDE*

In the right foreground is seated a richly robed female figure upon a peacock throne, with a scantily draped female attendant; before her figures of burghers and ladies and a demon devouring a heart; in the distance the spires and towers of a fantastic city.

150-

Panel: Height, 24½ inches; length, 34½ inches

Collection of Alexander Arensberg, Esq., London

CORNELIS VAN HAARLEM [Cornelissen]

Dutch: 1562-1638

170. *ALLEGORY OF PLEASURE*

A crowd of burghers and their ladies are assembled in the meadow watching the dancing and attractions of the fair outside of town; in the foreground a group composed of Apollo, a female Bacchante, and a figure of a child with bags of gold, before whom are strewn musical instruments, implements of sport, and artists' materials.

110-

Signed at lower right, H. H., and dated ao. 1604

Panel: Height, 24½ inches; length, 34½ inches

Collection of Alexander Arensberg, Esq., London

CORNELIS VAN HAARLEM [Cornelissen]

Dutch: 1562-1638

171. *ALLEGORY OF INDUSTRY*

A richly robed lady holding pearls and gold is seated upon a globe surrounded by six allegorical figures of the Industries of Man, and flanked by scantily draped standing figures of Time, Apollo and Diana.

110.

Signed below with monogram, C. H., and dated ao. 1604

Panel: Height, 24½ inches; length, 34½ inches

Collection of Alexander Arensberg, Esq., London

JAN COELENBIER

Dutch: XVII Century

172. *LANDSCAPE WITH RUINS*

Two figures are standing on a road crossing an old viaduct beside the creeper-grown ruins of an old fortress, with warm sunlit browns and yellows.

120-

Panel: Height, 9½ inches; length, 12 inches

Collection of Alexander Arensberg, Esq., London

[END OF SALE]

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2 " " 71630-
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